

# Translation problems in German and Uzbek languages

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## ABSTRACT

This article describes the scientific basis of translation theory and the translation quality of works that have been translated into Uzbek so far.

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## 1. INTRODUCTION

Creating an imaginative translation in a foreign language in the form of a modern-day translation requires the artist to be well-equipped with practical and theoretical knowledge in this area. Only those who are fully aware of the secrets of artistic ability can succeed in the work of creating a full literary translation as a gifted artist who has mastered the art of human expression. Any perfect translation, though in need of scientific generalization, implies that the artist has a complete scientific understanding of all sources related to the original, and that it perfectly reflects the general factors underlying them. In addition to the linguistic nature of the literary memorial, the translator also has the responsibility to recreate the inhuman aspects of the socio-economic, historical and cultural life and spiritual experiences of the people who own the work. After all, without elaborating the lifestyle, customs, history of literature and culture, religious and national views, political, economic and social system of the country, it is necessary to give a detailed picture of the events described in the work. and it is almost impossible to create a complete translation that combines content. This is because any secular translation base is formed by the dialectical unity of form and content, giving it excessive privilege and diminishing attention to the form that undermines the dominant meaning of the content, and thus undermines the artistic and national character and historical identity of the work. The basis of translational research is primarily a word, but the word is studied not in a way that is separate from its textual environment, but in the context of a different textual connection with other words, which is the means by which the writer fulfills the artistic and aesthetic goals of the writer. one. The word is often used both in literary and linguistic-methodological studies as well as in translation studies as an indirect, portable means of things and events. It is clear that a direct term in any literary text may not have a decisive role, directly or indirectly, in the implementation of the main objectives of literary translation. The literary and metaphorical meaning of the writer is mainly based on the words and phraseological units with their colorful and figurative meaning. An indirect term gives a complete picture of the language and style of the writer and plays an important role in correcting the challenges facing the translation. The purpose of the translation is to reproduce texts created using foreign language linguistics based on native language material. For this, the translator must first fully understand the original and then reproduce it in his own language.

In our country, translation literature has developed and become an integral part of the homeland literature. "Gulistan" by Sheikh Saadi, "Mahzanul asror" by Nizami Ganjavi, "Khisrov and Shirin", "Shokhnom" by Firdavsi, "Caucus" by Kaikovus, the rhythms of Umar Khayyam, as well as by the works of Arabian fantasy. night ", Hindu fairy tales" Kalila and Dimna ", novels by Robindranath Tagore, Kyrgyz folk epic" M nas ", L.N. Tolstoy Novels, A. S. Pushkin's poetry, novel by Mukhtar Auezov, works by S. Aini and M. Tursunzoda, Turkmen literature figures Makhtumkuli and Kerboboev's works, poetry of TG Shechenchenko and hundreds of other works are invaluable in Uzbek culture. By reading them and their translations, we also learn not only the evolutionary development of adequate translation, but also the important issues such as the cultural life of the period in which these works were

created, the particular orientation of the literature of that time, and the peculiarities of language and style. Since the beginning of the twentieth century, many European languages have been translated into Uzbek, and the process has intensified for more than half a century and has been instrumental in the development of scientific and technical potential of our country and in the expansion of literary and cultural ties with other nations.

When it comes to the translations of the works of German writers and the writers of the German literature, which are an integral part of European literature, and of the English-speaking writers of the countries that attract our attention, it should be noted that such translations immediately attracted the attention of Uzbek readers. In the meantime, many of them have become favorite books of our people, and have been placed on the bookshelves. When we look at the history of translations made by German writers, we can see that in the late 19th and early 20th centuries, K. Spitzer's works were translated into Uzbek by Imago and James Waserman's "Caspar Hauser or the elegance of the soul." Although translations of these works are far from the requirements of the present, the great event in Uzbek culture at the beginning of the century is of great importance in the history of our literature as the first step towards translating German artistic monuments into Uzbek.

## 2. CONCLUSION

In conclusion, the responsibility of introducing readers to the masterpieces of world literature in the past has encouraged many writers of our country to do more with translation practice. As the number of translated translations increases year after year, the quality of the translations has improved. Some of the translations that were made during this period were revised based on the needs of life: shortened positions, corrected errors and omissions. Some of the works have been re-translated. Translation practice in our country is moving not only towards quantity but also quality.

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